CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

LITHOGRAPHS BY CONTEMPORARY ARTISTS

FIRST AND SECOND SERIES

Published by

J. LYONS & CO. LTD

THE ARTS COUNCIL
OF
GREAT BRITAIN
1951

FOREWORD

THIS exhibition is something more than a collection of colour prints by living artists, although if it were only that, it would be a pleasant tribute to the increased interest and ability shown by many of our best artists in the technique of colour lithography. It is, however, in addition a most commendable effort by Big Business to play its part as a patron of living art. It will probably be regarded as an advertising stunt by some who are unable or unwilling to believe that there are a few—all too few—great commercial firms and undertakings who realize that the employment of living artists and the purchase of their works is now a duty they owe to the public. Wealth is now concentrated in their hands and in the hands of many official and semi-official bodies, some nationalized and some not. The State, itself, has, at any rate during the present summer of the Festival of Britain, given a lead in this matter. The South Bank teems with sculptures, both inside the pavilions and outside on the fairways and parterres; it abounds with murals and reliefs, all of which add to the gaiety and delight of the general scene. The Arts Council has commissioned sculptures and operas, given prizes for poems and purchased paintings. All of these official commissions and purchases are fairly costly and many of the works thus brought into being are on a monumental scale. Here in this exhibition it is a question of something more modest, something not for the great public forums but for the home; for while these lithographs are used by Messrs. Lyons to decorate their tea-shops and restaurants, they can be bought with a packet of tea over the counter at a price within reach of the slenderest purse. This is, of course, possible because a lithograph is not a unique object—a number of copies are printed. For this

reason, it is often spurned as being a mere reproduction, but if an artist has mastered the technique, as many of the artists in this series have done, it is not a reproduction but a multiplied original. For each copy reflects the artist's personal touch, just as an original drawing does. True, lithography can also be used as a mere medium of colour reproduction when a painting in oil or water-colour is handed over to the professional lithographic copyist who transfers the design to the stone, which is the basis of lithographic printing. When the copyist is skilled the result can be as pleasant as in the reproductions of *paintings* by Claude Rogers, Duncan Grant and L. S. Lowry. But true lithography, like true tapestry, is not an imitation of the painter's art in another medium, with the solid areas of oil-colours reproduced on an essentially *flat* smooth surface and with even the brush marks (which imply ridges and furrows of paint).

Each of the graphic arts has its own characteristic nature which is inherent in the material used. The distinguishing mark of lithography is the grained texture of the stone (or zinc plate, often used instead of stone) which gives that sparkle which is one of the attractive qualities of the process —the white of the paper shining through the spots of colour as in a chalk drawing. But lithography is capable of a wide range of effects. Flat areas of colour can be made with a brush, sponge, flannel or (as Toulouse-Lautrec so often showed us) with a toothbrush. When the stone is scraped with a knife or sandpaper, a completely solid colour is obtained. Lines can be drawn with pen, brush or almost any sharp tool. A knowledge and practice of several of these effects is apparent in Freedman's print which shows great technical mastery.

The experienced lithographer, then, may either attack the stone *au premier coup* with only the roughest indication

to guide him or he may do a drawing or painting which he will modify considerably in the process of making a lithograph from it. Many of the 'originals', therefore, in this collection differ considerably from the finished prints which are not in any sense copies but are interpretations in terms of lithography of designs carried out in another medium. Thus Ayrton has worked from a black-and-white drawing which has been enlarged and given colour. Lamb, Uhlman and Darwin have worked from full-blooded oil paintings but have not attempted to copy them in the process of inventing their lithographs. La Dell has created a large and elaborate lithograph from a small rough oil-sketch. Gross has changed his colour, removed a perambulator to improve his composition and suddenly became interested in the detail of the dress of the girl on the right, delighting himself and us with the pattern of the stitchery which gives the necessary weight and complexity in that part of the design.

This interest of painters in lithography is an admirable thing when, as here, they combine with it the technical skill to act as their own interpreters, for they think of the result as original works of art, any of which, thanks to Messrs. Lyons, we can own and enjoy for the price of a single visit to the cinema by the family.

PHILIP JAMES

CATALOGUE

FIRST SERIES

THE LITHOGRAPHS MEASURE 28½ × 38½ INCHES

All measurements are given in inches

1. EDWARD ARDIZZONE

Born 1900. Evening student at Westminster School of Art. Official War Artist 1940–5. Member of the London Group. Teaches at Camberwell School of Art.

THE RAILWAY STATION. *Water-colour.* 31 × 41

2. EDWARD BAWDEN, C.B.E., A.R.A.

Born 1903. Studied at the Cambridge School of Art and The Royal College of Art. Assistant Professor in the School of Design at the Royal College of Art. Official War Artist 1940–5. Painted mural for South Bank Exhibition, Festival of Britain.

THE DOLLS AT HOME. *Collage. Water-colour.* 16½ × 21½

3. CLIFFORD AND ROSEMARY ELLIS

Clifford Ellis was born in 1907 and is Principal of the Bath Academy of Art. His joint work with his wife began in 1931.

TEIGNMOUTH. *Gouache.* 30½ × 40½

4. BARNETT FREEDMAN, C.B.E.

Born 1901. Started work as an architectural draughtsman.

Scholarship to Royal College of Art in 1922, tutor in School of Drawing and Painting 1930–40 and since 1949. Official War Artist 1940–5.

PEOPLE. *Pen and ink and water-colour.* 13 × 16½

5. CLIFFORD FRITH

Born 1924. Studied at Camberwell School of Art. Was an instructor of drawing and painting at Army Formation Colleges. Teaches part-time at Camberwell School of Art and Sutton School of Art.

FUN FAIR. *Gouache.* 23⅛ × 31

6. DUNCAN GRANT

Born 1885. Studied at the Westminster School of Art and the Slade School of Fine Arts; also in Italy and Paris. Member of the London Group, and a Designer for Industry of the Royal Society of Artists.

STILL LIFE. *Oil.* 23⅛ × 29

7. ANTHONY GROSS, A.R.W.S., A.R.E.

Born 1905. Studied art at Academie Julian in Paris, Escuela de San Fernando, Madrid, and the Slade School of Fine Arts. Official War Artist 1940–5. Member of the London Group.

HERNE BAY PIER. *Gouache.* 30½ × 40½

8. GEORGE HOOPER

Born 1910. Studied at the Slade School of Fine Arts, Royal Academy Schools and British School at Rome. Royal Academy Travelling Scholarship, 1933; Rome Scholarship for painting, 1935. Instructor at Brighton College of Art.

HOTEL ENTRANCE. *Gouache.* 30 × 40

9. MARY KESSELL

Born 1914. Studied at Clapham School of Art, and Central

School of Arts and Crafts. L.C.C. Queen's Scholarship 1936.

FLIGHT INTO EGYPT. *Oil.* 45 × 47½

10. EDWIN LA DELL

Born 1914. Studied at the Sheffield College of Art and the Royal College of Art. Instructor in lithography at the Royal College of Art. Painted panels for South Bank Exhibition, Festival of Britain.

HASTINGS. *Oil.* 20 × 26

11. JOHN LAKE

Born 1903. Trained at the Eastbourne School of Art and the Royal College of Art. Is now Curator of the Towner Art Gallery, Eastbourne.

LES LECQUES BAY. *Water-colour.* 22 × 29½

12. L. S. LOWRY

Born 1887. Studied at Manchester Municipal School of Art. Member of the London Group and the Royal Society of British Artists.

INDUSTRIAL SCENE. *Oil.* 18½ × 24

13. JOHN NASH, R.A.

Born 1893. Commissioned to paint pictures for the Imperial War Museum, 1918. Official War Artist 1940–4. Member of the London Group and of the Society of Wood Engravers. Teaches at the Royal College of Art.

LANDSCAPE WITH BATHERS. *Water-colour.* 23 × 30½

14. WILLIAM SCOTT

Born 1913. Studied at the Belfast School of Art and the Royal Academy Schools. Teaches painting at Bath Academy of Art. Member of the London Group.

THE BIRD CAGE. *Gouache.* 22½ × 30½

15. RUSKIN SPEAR, A.R.A.

Born 1911. Studied at Hammersmith School of Art and Royal College of Art. Became an Associate of the Royal Academy in 1944. Vice-President of the London Group, 1951. Teaches at the Royal College of Art.

BILLIARDS SALOON. *Oil.* 30½ × 40½

16. CAREL WEIGHT

Born 1908. Studied at Hammersmith School of Art and the Goldsmiths' College of Art. Teaches at the Royal College of Art. Member of the London Group and the Royal Society of British Artists. Painted mural for the South Bank Exhibition, Festival of Britain.

ALBERT BRIDGE. *Oil.* 31 × 40⅜

SECOND SERIES

1. MICHAEL AYRTON

Born 1921. Studied painting in London, Vienna and Paris. Painted mural for the South Bank Exhibition, Festival of Britain.

SPECTATORS. *Pencil on prepared board.* 9⅜ × 13¼. *Lithograph.* 18¼ × 28¼

2. PETER COLLINS

Born 1923. Was a part-time student at the Willesden School of Art and Hornsey School of Art. Studied at the Royal College of Art. Is now a part-time teacher at St. Martin's School of Art.

ROOSEVELT MEMORIAL. *Water-colour.* 18¼ × 28¼. *Lithograph.* 18¼ × 28¼

3. ROBIN DARWIN

Born 1910. Studied painting at the Slade School of Fine Arts. Joined the Council of Industrial Design, 1945–6.

Was Professor of Fine Art, University of Durham, 1946–7. Is now Principal of the Royal College of Art. Member of the Royal Society of British Artists and of the New English Art Club.

FISHMONGER'S SHOP. *Oil.* 36×48. *Lithograph.* 27¼×38

4. BARNETT FREEDMAN, C.B.E.

MUSIC. *Water-colour.* 14½×19½. *Lithograph.* 27¼×38

5. ANTHONY GROSS A.R.W.S., A.R.E.

THE CRICKET MATCH. *Water-colour.* 28½×38½. *Lithograph.* 27¼×38

6. EDWIN LA DELL

FISHING AT MARLOW. *Water-colour.* 10⅝×14⅝. *Lithograph.* 27¼×38

7. LYNTON LAMB

Born 1907. Studied at the Central School of Arts and Crafts, where he later became an instructor in the School of Book Production until 1939. Member of the London Group and of the Society of Wood Engravers.

SHIRE HALL, CHELMSFORD. *Oil.* 13½×20. *Lithograph.* 18½×28½

8. JOHN MINTON

Born 1917. Studied in London and Paris. Teaches at the Royal College of Art. Member of the London Group. Painted mural for the South Bank Exhibition, Festival of Britain.

APPLE ORCHARD. *Water-colour.* 19½×29½. *Lithograph.* 18½×28½

9. CHARLES MOZLEY

Born 1914. Studied at the Sheffield School of Art and at the Royal College of Art. Painted mural for the South Bank Exhibition, Festival of Britain.

HENLEY. *Oil.* 20⅜ × 27½. *Lithograph.* 27¾ × 38

10. CLAUDE ROGERS

Born 1907. Studied at the Slade School of Fine Arts. One of the founders of the Euston Road School 1937–9. Member of the London Group. Teaches at the Slade School of Fine Arts and Camberwell School of Art.

RIVER BUSES AT PUTNEY. *Oil.* 18½ × 28½. *Lithograph.* 18¼ × 28¼

11. ROBERT SCANLAN

Born 1908. Studied art in Paris and Madrid. Painted mural for the South Bank Exhibition, Festival of Britain.

YEOMAN WARDERS. *Water-colour.* 21⅛ × 28⅝. *Lithograph.* 27¾ × 38

12. FRED UHLMAN

Born 1901. Self-taught. Began painting in Paris in 1935. Came to London in 1936. Member of the London Group.

LIGHTHOUSE, ST. AGNES. *Water-colour and chalk.* 17¾ × 26¾. *Lithograph.* 18¼ × 28¼

Contemporary Foreign Lithographs

The Arts Council of Great Britain

1953

Catalogue

1	Georges Braque	The Bird
2	Massimo Campigli	Weavers
3	Marc Chagall	Clair de Lune
4	Antoni Clave	Harlequin
5	Zao Wou Ki	Morning
6	Andre Derain	Tête de Jeune Fille
7	Daniel Den Dikkenboer	Still Life with Melon
8	Max Ernst	Personnage
9	Hans Fischer	Nets
10	Hans Fischer	Fish in a Net
11	E. F. Grosshardt	Fishing Harbour
12	R. Tamayo	Composition 1
13	Suzanne Humbert	The Cradle
14	H. Van Kruiningen	Still Life
15	Fernand Leger	Composition with Profile
16	Aristide Maillol	Female Nude Walking
17	G. Marcks	Self Portrait
18	Andre Masson	La Camargue
19	Henri Matisse	Nude
20	Joan Miro	Personnage au Soleil Rouge
21	Antonio Music	Horses
22	Pablo Picasso	Head of a Woman
23	Pablo Picasso	Owl on a Chair
24	Pablo Picasso	Head of a Boy
25	Manessier	Evening
26	Max Truninger	Cello Player
27	Jacques Villon	Le Tomberau
28	Zao Wou Ki	Park

Introduction

This exhibition, which follows one devoted to British lithography, reflects the world-wide interest among artists in this technique. Looking at this list one is struck by the fact that the artists represented in the exhibition are for the most part painters, many of them very distinguished painters. The effects obtained differ widely and illustrate the immense versatility of the medium, but it is not technical trickery which makes for this variety; it is rather the ability of the artist to express his personal vision in the medium of lithography. And because of the preponderance of painters as distinct from professional 'black and white' men, colour is widely and often brilliantly exploited.

The largest group of prints represents the School of Paris—Picasso, Braque and Léger, each in his own individual post-cubist style; Matisse and Derain, who had their origin in the 'fauve' group, each showing a masterly black chalk drawing, with the rich velvety quality which is characteristic of French lithographs; and the Spaniard Mirò and the Russian-born Chagall who are particularly successful in their use of colour, the latter having achieved an intensity of hue seldom found in this medium.

Also in monochrome and revealing the structural

emphasis common in sculptors' drawings are the self-portrait by the German artist Marcks and the nude by Maillol. The younger generation now working in Paris are represented by Clavé, with his Piccasoesque expressionism, and by Manessier in an abstract work. From the flourishing school of Dutch graphic artists van Kruiningen and den Dikkenboer have been chosen. Hans Fischer of Switzerland is becoming widely known for his delicate and charming fantasies, which are engraved in the stone instead of being drawn on it.

For all its modest scope, this exhibition gives striking evidence of the vitality of lithography to-day and its wide use by artists of fame and promise.

P. J.

Most of the lithographs in this exhibition are for sale, mounted but unframed, at prices ranging from £2.2.0 to £6.6.0. Particulars may be obtained from the Arts Council of Great Britain, 4 St. James's Square, London, S.W.1.

This flourish, and the title of the catalogue, were drawn directly on a lithographic plate, and printed from it at the Rampant Lions Press.

CONTEMPORARY BRITISH LITHOGRAPHS

Published by Millers of Lewes

The Arts Council of Great Britain 1954

FOREWORD

During the war 'Millers' at Lewes became a lively art centre. Exhibitions, concerts, and lectures of a high standard were arranged. When this active practice and appreciation of the arts ceased, a scheme for the production of prints, chiefly lithographs, was launched. Not only was the choice of artists an interesting one but the standard of production was unusually high. More than ordinary attention was given to the quality of paper and ink, and the presswork was of a perfection usually achieved in France where in fact many of the prints were pulled by the well-known craftsmen *Ravel* and *Mourlot*.

This collection, lent by Mrs Byng Stamper and Miss Lucas of Millers, represents about half their output. It will act as an incentive and a yardstick for those interested in the graphic arts.

P. J.

CATALOGUE

1 Jankel Adler *Landscape* 4 gns

2 Jankel Adler *Girl* 4 gns

3 Michael Ayrton *Conversation in the Wind* 4 gns

4 Quentin Bell *Brighton Frock* 4 gns

5 Vanessa Bell *Lady with a Book* 6 gns

6 Vanessa Bell *Child with Flowers* 3 gns

7 Vanessa Bell *Flowers* 4 gns

8 Robert Colquhoun *Seated Woman* 5 gns

9 Robert Colquhoun *Puppets at Modena* 4 gns

10 Robert Colquhoun
Masked Figures and Horse 6 gns

11 Robert Colquhoun *Sleeping Woman* Monotype
Private Collection

12 Duncan Grant *Two Women* Private Collection

13	Duncan Grant *Hawk*	3 gns
14	Duncan Grant *Persephone*	3 gns
15	Duncan Grant *Girl by the Sea*	3 gns
16	Caroline Lucas *Marine Square, Brighton*	3 gns
17	Caroline Lucas *Merchant of Cocks*	3 gns
18	Caroline Lucas *The Herd* Aquatint	7 gns
19	Caroline Lucas *Birds at Manorbier* Aquatint	6 gns
20	Robert MacBryde *Yellow Still Life*	3 gns
21	Robert MacBryde *Still Life*	5 gns
22	Robert MacBryde *The Clown*	6 gns
23	Eduardo Paolozzi *Marine Composition*	4 gns
24	Eduardo Paolozzi *Design*	4 gns
25	John Piper *Sutton Waldron*	8 gns

26 Ceri Richards *Blue Shadow* 6 gns

27 Michael Rothenstein
Cockerel in Landscape 4 gns

28 Matthew Smith *Still Life No. 2* 5 gns

29 Matthew Smith *Still Life No. 5* 5 gns

30 Humphrey Spender *Flower Decoration* 4 gns

31 Graham Sutherland
Turning Form Private Collection

32 Graham Sutherland *Maize* Private Collection

33 Keith Vaughan *Figure with Boat* 4 gns

34 Denis Wirth-Miller *Bird-Cage* 4 gns

35 Bryan Wynter *Landscape with Xerophyte* 3 gns

Shenval Press